



JACK YOUNGERMAN





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New York, 1982

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by Diane Waldman

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Courtesy Washburn Gallery, Inc., New York

Coenties Slip studio, 1959







Chase Manhattan Bank, N.A.

Dolores and Merrill Gordon, Florida

Walter and Dawn Clark Netsch

Frank Stella, New York

Jack Youngerman

Albright-Knox Art Gallery, Buffalo

The Art Institute of Chicago

Cooper-Hewitt Museum, New York, the Smithsonian
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LENDERS TO THE EXHIBITION

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D.W.



First Fulton Street studio, New York, ca. 1965



When Jack Youngerman returned to the United States in 1956, he faced an art world very different from the one he knew as a young painter in Paris. There, the most compelling postwar art was, as he observed, a “soft kind of abstract impressionism” practiced by painters such as Jean Bazaine or, more important, a revived geometric abstraction exemplified by the work of Auguste Herbin, Max Bill, Richard Lohse and other participants in the *Salon des Réalités Nouvelles*. Youngerman also noted that “Neither was a direction for me. But that was what I found to relate to. So I ended up using hard-edge or Constructivist elements in a lyrical way in those early Paris paintings.”¹

Youngerman’s early efforts, like those of Ellsworth Kelly, with whom he became friendly in 1948 when both attended the Ecole des Beaux-Arts on the G.I. Bill, represent a young artist’s assimilation of the then predominant Parisian modes of painting. Although few works remain from that period, extant examples (see fig. 1) already reveal Youngerman’s predilection for frontality, flatness and simplicity – seen in bold and forthright imagery and uncomplicated color sequences – and for the embellishment of a relatively static, highly structured rectilinear composition with an occasional fanciful curve, irregular edge, asymmetrical thrust (see fig. 2).

The initial experience of Paris was a heady one, for it brought Youngerman into his first real contact with art. During his residence there he encountered artists of his own generation, such as César and Eduardo Paolozzi (like Kelly and himself, students at the Ecole des Beaux-Arts), and such venerable masters as Constantin Brancusi and Jean Arp whose pioneering use of organic form offered a viable alternative to geometric abstraction. When Youngerman began painting in Paris, he was not aware of artistic developments in the States. As he said, “I went straight from Kentucky to Paris by way of the Navy, because in 1947 all the art schools in New York were full.”² Because Youngerman had no artistic education prior to his training during and after the war, he was formed by his studies in Paris, his exposure to School of Paris painting and his travels to Italy, Spain, Greece, The Netherlands and Belgium. Fundamental to his development as well were travels in the Middle East in the mid-fifties; he visited and worked in Beirut, where his father-in-law Henri Seyrig was Director of the Institut Français d’Archéologie (Youngerman had married the actress Delphine Seyrig in 1950), and journeyed to Iraq, Syria, Jordan and Turkey. A fascination with the East continues to inform his art to

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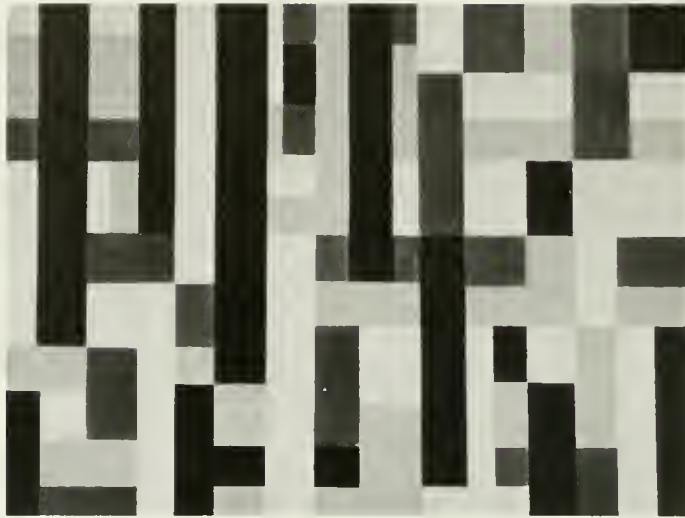


fig. 1. Jack Youngerman,
Untitled, 1951. Oil on
plywood, 29½ x 39½".
Collection of the artist

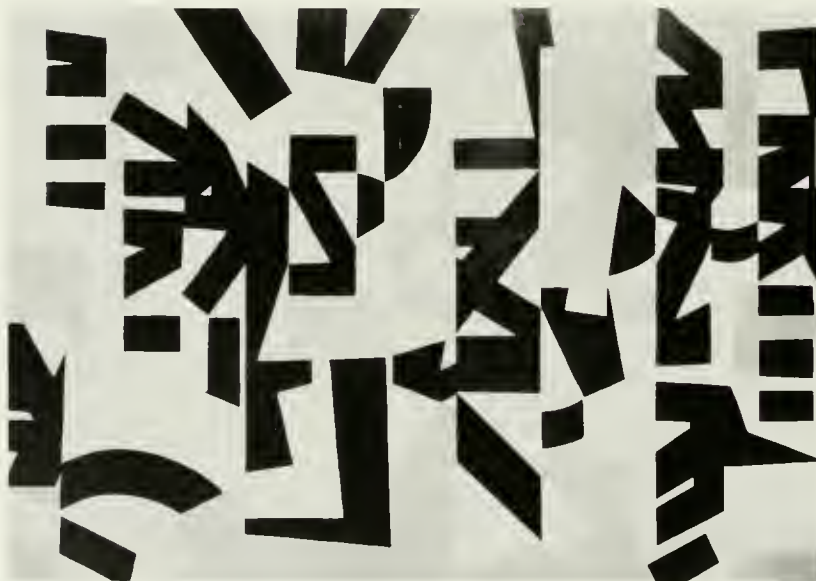


fig. 2. Jack Youngerman,
Silver/Blue, 1951. Oil on
canvas, 40 x 60". Collection
of the artist



fig. 3. Youngerman's Paris studio, 1956

this day. Seyrig, a highly cultivated intellectual and connoisseur who later became Director of the Musées de France, helped to open up a new world of history, art, literature and philosophy for the young artist.

Although he worked in what may be characterized as a highly formalized geometric abstract style during his Paris period, Youngerman was also searching for other alternatives at this time. He frequented the *Salon de Mai* shows to see the most current Paris painting and sought out nineteenth-century Japanese woodcuts, Henri de Toulouse-Lautrec's posters, the woodcuts of Arp and Vasily Kandinsky and Henri Matisse's ink drawings. Arp's woodcuts and ink drawings as well as Kandinsky's abstract woodcuts were among the "...things that unlocked the door..." for Youngerman as "Shapes existing for themselves."⁵ While Youngerman indicated an early appreciation of Arp, he did not fully explore the potential of Arp's spare biomorphic forms until he began to evolve his single image paintings in the late 1950s (see *Black-Orange-Red Orange*, 1965, cat. no. 19). Matisse, on the other hand, offered Youngerman more immediate and direct inspiration. The silhouetted forms and expressive shapes of Matisse's drawings were particularly important for him: they dictated his own early attempts to freely render organic forms with emphatic positive/negative, figure/ground relationships (see fig. 3).



fig. 4. Henri Matisse,
*Dahlias, grenades et
palmiers*, 1947, Brush and
India ink on paper, 30x22 1/4".
Collection Musée Nationale
d'Art Moderne, Centre
Georges Pompidou, Paris

Matisse revealed to him the potentialities of shape, the possibilities of manipulating its contours and approaching it as flat plane or as volume. Furthermore, the simultaneous fullness and economy of Matisse's ink drawings, such as his depiction of pomegranates (fig. 4) in which he captured the lusciousness of the exotic fruit with highly simplified shapes and density of medium, attracted the younger artist. As Youngerman has explained:

A black ink drawing by Matisse has a kind of starkness of a Mondrian. It is all in contrast. And that appealed to me very much. The clarity of it, the starkness of it, and the voluptuousness of it. This got me away from constructivist work. Those Matisse drawings lead almost immediately to a certain number of things that I started doing using what you could call organic shapes. Which for me is the basis of my work.⁴

He saw in these drawings, and in the woodcuts of Arp and Kandinsky, far greater freedom and spontaneity than in the then much acclaimed new French painting.

At Betty Parsons's urging, Youngerman decided to return to the States in 1956. During his first years in Paris he had felt liberated and open to the experience of living and working abroad. Now, however, he was estranged from the insular French art world (he could not relate to Tachisme, then the rage in Paris) and no longer relished the role of

fig. 5. Jack Youngerman,
November 1956, 1956.
Oil on canvas, 64x38".
Collection of the artist



expatriate. Upon his arrival in New York, Youngerman settled with his wife and infant son Duncan at Coenties Slip in lower Manhattan; there his neighbors and friends included Kelly as well as Jasper Johns, Robert Indiana, Agnes Martin, Fred Mitchell, Robert Rauschenberg and Barnett Newman. He was instantly propelled from the obscurity and isolation he had known in Paris into a highly-charged milieu of painters who were forging new directions for American art. Nothing he had encountered in the art world in Paris could have prepared him for the revolution that had taken place in painting in New York. Although the aggressive posture of Abstract Expressionism would seem to be at odds with a sensibility shaped by geometric abstraction, the rugged forms, vibrant color and large scale of much New York School painting had an immediate impact on the young artist.

Among the first paintings in which Youngerman gave expression to his new direction are *Red White*, 1958, and *Ram*, 1959 (cat. nos. 2,3). As Youngerman has explained, it was not the jagged edges or knifed impasto that most impressed him about New York School painting, for he had already incorporated such elements into his Parisian painting (see fig. 5). Rather it was the massing of forms, inspired by the examples of Clyfford Still and Robert Motherwell, that had the greatest impact on

his work. At this time the big shape and the two- or three-color relationship became the crucial elements in his painting; they play a major role in his work to date. Although they are harbingers of a new direction, *Red White, Ram* and other works of the period reveal Youngerman's capacity to expand upon his Parisian experience through the medium of the new American painting. In these paintings of the late 1950s and early 1960s he continued to explore the qualities that most impressed him in Matisse's drawings – their simultaneous starkness and voluptuousness – thereby fully expressing his own predilection for spare economical form without sacrificing his innate feeling for drama and opulence.

The work of other artists notably influenced Youngerman's development at this time: the dark brooding paintings of Albert Pinkham Ryder, which were much admired by young American artists during the late 1950s; the emblematic and enigmatic imagery and bold incisive color of Marsden Hartley; and the resonant organic forms and abstraction based upon nature of Arthur Dove and Georgia O'Keeffe. As diverse as these painters are, they share much in common, in particular a vision that transcends nature without entirely relinquishing its outward forms.

Youngerman and his colleagues in New York were keenly aware of their roles as American artists and of America's place on the stage of world history. Whereas this awareness led artists such as Johns or Indiana to turn to American Pop culture for clearly identifiable symbols of present-day American life, it encouraged Youngerman, as well as Kelly, to look to earlier generations of American artists as a source of imagery. In the work of O'Keeffe, for example in paintings such as *Blue and Green Music*, 1919, and *Black Place III*, 1944 (figs. 6, 7), Youngerman found a distinctly American precedent for the organic imagery, the form, volume and color he had earlier admired in European and Middle Eastern art. Youngerman shares with O'Keeffe a concern with nature-related forms. Their attitudes are distinct, however, in that Youngerman seeks a universal, generalized abstract image rather than the particularized organic shape through which O'Keeffe conveys a sense of an underlying rhythm and of the totality of life. As O'Keeffe has remarked:

There are people who have made me see shapes – and others I thought of a great deal, even people I have loved, who make me see nothing. I have painted portraits that to me are almost photographic. I remembered hesitating to show the paintings, they looked so real to me. But they have passed into the world as abstractions – no one seeing what they are.⁵

fig. 6. Georgia O'Keeffe,
Blue and Green Music,
1919. Oil on canvas, 23x19".
Collection The Art Institute of
Chicago, Gift of Georgia
O'Keeffe to the Alfred Stieglitz
Collection

fig. 7. Georgia O'Keeffe,
Black Place III, 1944.
Oil on canvas, 36x40".
Collection of the artist



For O'Keeffe, the depiction of recognizable natural forms and abstraction are, if not synonymous, at the very least closely linked; they are two ways of representing reality. For Youngerman, on the other hand, the world of objects is too specific, too loaded with history and associations; although he occasionally sketches from nature, he prefers to uncover the laws of form that underlie organic life and yield a geometry of nature.

Black plays a pivotal role in Youngerman's paintings of the late 1950s and early 1960s. Among his most successful canvases are those in which black and red, black and orange or black and yellow forms are combined to produce an intense color experience, which is enhanced by the use of formidable shapes and highly articulated surfaces (see cat. nos. 4,6,7). Although O'Keeffe's explorations of color and her pronounced use of black have been highly significant, Youngerman has not remarked on her influence on him in this regard. He has, however, acknowledged his indebtedness to both Still and Motherwell for their masterful use of black – perhaps because their impact upon artists of Youngerman's generation was more immediate than that of O'Keeffe and other painters of her time. Youngerman's own use of black differs from that of the artists of either earlier generation.



Where O'Keeffe was concerned with black as it exists in nature, the New York School artists such as Still, Newman or Mark Rothko explored it as a vehicle for transcendental experience. Youngerman, on the other hand, in a quest as meaningful as that of his predecessors, has investigated the blackness of black.

Despite Youngerman's affinity for many elements of American abstract painting as it developed in the 1950s, he did not share with the artists of the first generation of the New York School their commitment to the expansive field of the monumental canvas. Whereas the contrast between contained form and boundless field is an essential feature of the work of Still, Newman and Motherwell, for Youngerman the successful resolution of shape and integration of forms depends upon a sense of a finite, limited field. Thus, although Youngerman has worked on a large scale, his canvases are rarely oversized. Cropping of shapes became an important device for him, serving both to tie the image to the field and to expand the space within the painting. Indeed, Youngerman's concern with active and passive shapes, be they figure or ground, demands a specific scale; interior shape determines external size. For both the cropping of shape and the meshing of one form with another, Youngerman looked to the example of Still. Paintings by Still such as *1950-A No. 2*, 1950 (fig. 8), provided precedent for Youngerman's handling of these features in *Black-Red* of 1959 (cat. no. 6) and other works, although the latter's rounded forms are markedly different from Still's nervous, ragged-edged shapes. Comparison of Youngerman's *Aztec III* of 1959 (cat. no. 5), with Still's *1957-D No. 1*, 1957 (fig. 9), underscores Youngerman's preference for voluptuous form and also reveals differences in paint handling: Youngerman's heavy impasto remains fluid and graceful despite its density, while Still's surface is as agitated as the ultimately fugitive forms it defines.

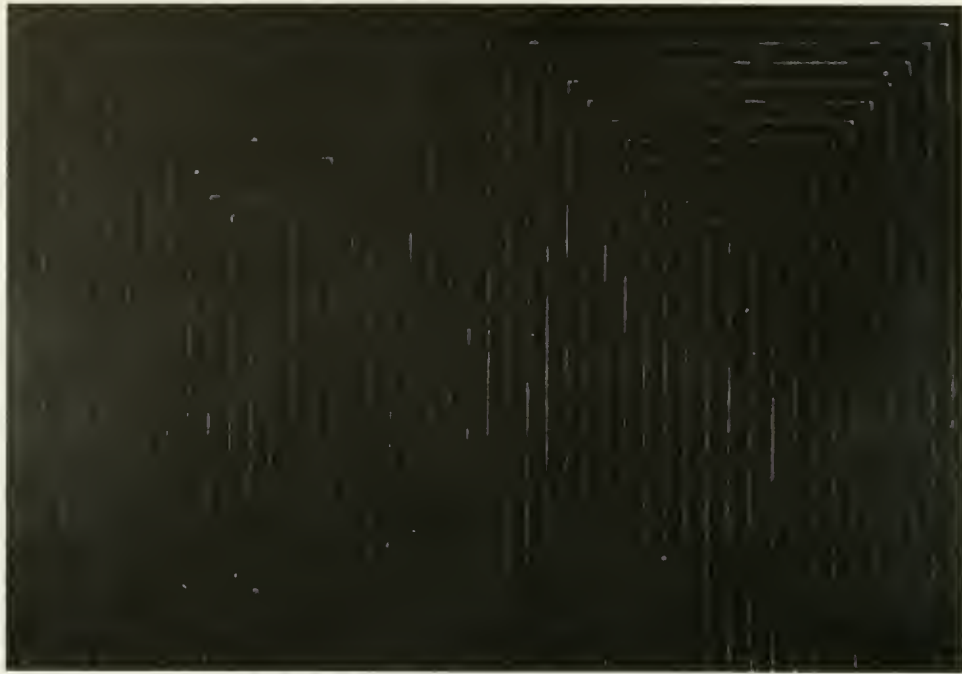
While color and surface were and continue to be of crucial concern to Youngerman, invented shape has always been the fundamental element in his work: he is above all interested in a dominant form, which may be either figure or ground. As he has stated:

...the whole primary thing I work with in my paintings is an exploration and articulation of all the possibilities of abstract shape as opposed to the shape of things and as opposed to geometric work where you work with pre-existing shapes. It is the invention of form that I am involved with.⁶

In the same interview Youngerman also noted that after he articulates his form, he establishes value and then the sequence of colors. Elsewhere he has commented:

fig. 8. Clyfford Still, *1950-A No. 2*, 1950. Oil on canvas, 108 3/4 x 92". Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

fig. 9. Clyfford Still, *1957-D No. 1*, 1957. Oil on canvas, 115 x 159". Collection Albright-Knox Art Gallery, Buffalo. Gift of Seymour H. Knox, 1959



Values are usually the determining factor in my choice of colors. I think in terms of values first, which are then translated into colors; maximum contrast is a frequent occupation. Looking through "JAZZ" by Matisse, I realized that even though every plate had black or white or both in them, you don't think of black and white at all, but of the other colors. I almost always need black or white, often both, as components of 2 or 3-color paintings. My wish for maximum contrasts corresponds to the tension I want to create in the opposition of passive and active shapes. Shapes demand their own colors. You can't put any color on any shape, particularly organic shapes. Some shapes can take more than one color but none can take any color. But the emotional value of my shapes means that, for example, a dramatic menacing shape will often require black. You can't paint it blue, yellow or green. I might try out different combinations in color studies until the right one imposes itself. White for me is really involved with space, a sense of breadth.⁷

In 1959-60 Youngerman was included in his first major museum exhibition, *Sixteen Americans*, organized by The Museum of Modern Art in New York. A comparison of paintings by Youngerman (*Aztec III*, 1959 [cat. no. 5]), Frank Stella (*The Marriage of Reason and Squalor*, 1959 [fig. 10]), Johns (*White Target*, 1958 [fig. 11]) and Kelly (*Falcon*, 1959 [fig. 12]), all included in the show, makes the similarities and, more important, the differences between Youngerman and his colleagues abundantly clear. Although these artists necessarily shared

fig. 10. Frank Stella, *The Marriage of Reason and Squalor*, 1959. Oil on canvas, 90¾ x 132¾". Collection, The Museum of Modern Art, New York. Larry Aldrich Foundation

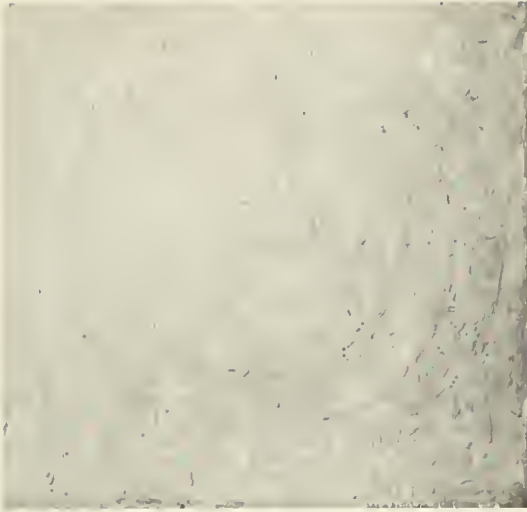


fig. 11. Jasper Johns,
White Target, 1957.
Oil and wax on canvas,
50 x 30". Collection Whitney
Museum of American Art,
New York, Purchase



fig. 12. Ellsworth Kelly,
Falcon, 1959. Oil on canvas,
60 x 49". Collection Lillian
H. Florsheim Foundation,
Chicago

certain attitudes in that they helped to create New York School painting of the late 1950s – a style as loosely defined and as varied as that established earlier by Jackson Pollock, Willem de Kooning, Franz Kline, Newman, Rothko and Still – their aesthetic goals were ultimately singular. With Kelly, Youngerman shares a common schooling in Paris, a predilection for geometric abstraction, simplified shape and restricted color arrangements; he and Johns have a similar feeling for value and impasto; he and Stella are linked by their commitment to the large and commanding image Youngerman relates to Still and Kline. Youngerman shares with Kelly a pronounced feeling for shape, but his form is closer to that of Johns's circular target than to Kelly's configuration. Although both Youngerman and Kelly value flatness, the volatility of Youngerman's fragmented shape relates to the flickering pattern established by Johns's brushwork. The static nature of Kelly's configuration links it to Stella's quiescent image, while the internal composition of Stella's painting bears similarities to the concentric rings of Johns's target. The Stella and the Johns are most significantly related, however, in terms of the iconic, emblematic quality of their imagery and in the ironic commentary on the nature of painting as object. For Youngerman and Kelly, on the other hand, the

literary aspects of this dialogue are inconsequential compared to the purely painterly values of abstract form and color.

Because Youngerman and Kelly share a common history and an avowed commitment to abstract form and color, viewers have continued to perceive their painting as closely related. Yet their art issues from different attitudes, different perceptions, different choices. Although both Kelly and Youngerman work with organic forms that have some resemblance to natural forms, it would appear that Kelly's images, both in his plant drawings and his abstract paintings, relate more directly to their sources in the objective world than do Youngerman's. Kelly has said:

I like to work from things that I see whether they're man-made or natural or a combination of the two. Once in a while I work directly from something I've seen, like a window, or a fragment of a piece of architecture, or someone's legs; or sometimes the space between things, or just how the shadows of an object would look. The idea of the shadow of a natural object has existed, like the shadow of the pyramids, or a rock and its shadow; I'm not interested in the texture of the rock, or that it is a rock but in the mass of it, and its shadow.⁸

Stressing his belief in "shapes existing for themselves" rather than as reminders of nature, Youngerman has described his own working method and rather more distant relationship to the perceived world:

I start out with lots of little ink drawings.... They're like shorthand notes. I do them rapidly, save them, go back to them, modify them, perhaps use them in the future. I use lots of sources for provoking these drawings. Any number of diverse visual impressions or combinations might serve me as a point of departure for generating new shapes.... the origin of the paintings is almost never directly in things seen. I've nothing against it, but nature doesn't furnish me with "subjects." I can invent a much greater variety of shapes that I can use than I could ever get from observation. If sometimes people see "references" in my work, it is perhaps because the mind works to suggest some familiar image in any new shape.⁹

Youngerman's allusive titles enlarge upon the references made by the shapes, surfaces and color of his images. These titles may refer to seasons, places or states of mind, evoking, together with his imagery, multiple and ever-changing possibilities.

Throughout the late 1950s and early 1960s Youngerman elaborated upon the potential of abstract form. He was careful to avoid the depiction of objects, preferring instead to cultivate deliberately ambiguous imagery. This allowed him to attempt to convey the sensations of natural phenomena – of heat and light, for example – and to shape his perceptions into vivid and concrete imagery. Youngerman's

receptivity to such phenomena was undoubtedly heightened by the sensations he experienced upon his move to New York. As he recalled:

When I came back to America the first thing I noticed was on the boat coming back – the first American thing that I had forgotten. I [saw]...all of a sudden on the bulkhead, which was painted white, this absolutely dazzling white light. We were in the Atlantic maybe a day or two out from America. And the light, the changes of light was the thing. I had gotten so conditioned to the kind of Paris light which is the hazy poetic sort of golden light when it is a good day, this Ile de France light. I had forgotten completely what American light was, and seeing that all of a sudden...it was like a real American experience, and I'm back.¹⁰

In general, during the 1960s Youngerman continued to concern himself with the ideas that had engaged him in the late 1950s. However, in this period, the heavily scumbled surfaces, rugged forms and biting colors of his paintings evolved into smoother contours, flatter surfaces, more varied color relationships. Although he continued to use black, it no longer dominated his canvases, and the inflected, interrupted line that had enclosed his forms was less often in evidence. White was introduced to complement such colors as blue, red and yellow. His broad, freely rendered forms now contained sweeping, open curves. Already intense colors such as black and red brightened further, and, as the paint surface smoothed out, hugged the canvas surface more closely. There is a new lightness and openness of shape and of contour. Paintings such as *Black, Red, and White*, 1962, *Delfina II*, 1964, *June 1965* and *Blue-White-Red*, both 1965 (cat. nos. 15, 17, 20, 22), possess a lyrical expansiveness absent from the more densely impacted earlier work. While paintings such as *Long March II*, 1964, and *Black-Orange-Red Orange*, 1965 (cat. nos. 18, 19), are close in feeling to the work of the preceding decade, most of the painting of the 1960s reveals a new and entirely confident sense of the decorative possibilities of abstract painting.

Youngerman's abiding interest in Eastern art and culture inspired a series of folding linen or wood screens which he began in the late 1970s. In screens such as *Fire-Orange*, 1978, and *High Tide*, 1979 (cat. nos. 30, 31), the roughness and opulence of his earlier work is modified by the mediation of Eastern examples. The exquisiteness and finesse, the refined form and color, the sense of serenity and order present in the Oriental prototypes for these screens appear here filtered through a personal, Western sensibility. Thus the imagery of the screens may recall Braque's birds or Hokusai's wave – apparently disparate sources in which the artist sees a similar organic form.

Youngerman extended the idiom of the screen into the medium of painted aluminum sculpture in 1980. The point of departure for works such as *Tabriz*, 1980 (cat. no. 40), is the format of the hinged screen. A screen, by its very nature, conceals; the oriental screen and Youngerman's linen or wood screens as well convey a sense of fragility and ephemerality. In the metal examples, Youngerman plays upon ideas of concealing and revealing by cutting out shapes in the material. Moreover, by piercing the metal he is able to express fragility without denying the distinctive physical properties of the medium.

Certain of the works in metal represent a progression away from the screen format into the realm of freestanding sculpture. For example, *Hokusai's Wave*, 1981 (cat. no. 41), retains the planarity and pierced surface of works such as *Tabriz*, but its image is no longer contained by the screen's rectangle. Pictorial elements such as color are purged, yet the sculpture continues to share the images of the painting and works on paper.

In his paintings of the mid-1960s, Youngerman created an intriguing tension between two- and three-dimensionality by using forms of heavily built-up impasto whose volume is suppressed through their integration with the flat picture plane. In *Untitled (Black-Yellow-Red)*, of 1963 (cat. no. 17), for example, the dominant shape is so thickly painted that it appears to be in low relief, but its three dimensionality is restrained by the embracing yellow form nestled within the larger black shape on the red ground of the painting. The volumetric shapes in these paintings, which reappear in sculptural form in Youngerman's painted reliefs of the 1980s, are reminiscent of the configurations in Arp's reliefs.

A turning point for the artist was marked in 1970, for it was then that he began to work with circular and elliptical canvases. To be sure, he had executed several diamond-shaped paintings in the late 1960s, including *Bahia*, 1967, and *Black Diamond*, 1969 (cat. nos. 24, 25), in which a symmetrical interior image reinforces the external configuration of the canvas. Starting in 1970, however, he elaborated upon his experiments with shaped canvases. In the new works, such as *Roundabout*, 1970, and *Sagaponack*, 1971 (cat. nos. 27, 28), Youngerman at once acknowledged and controverted the shape of the support with the interior image: the configuration of the internal image echoes that of the support, but it is placed so that the two shapes are no longer parallel.

In 1970, concurrent with the production of the oval and elliptical canvases, Youngerman began to make freestanding sculpture in lami-



fig. 13. Jack Youngerman,
Andromeda, 1975. Laminated
fiberglass, 45 x 79 x 69".
Collection Manville Sales
Corporation, Denver

nated fiberglass and resin. Certainly, his decision to work in three dimensions arose from his compelling interest in shape. In a revealing comment of 1966, he indicated his concern with volume as it related to his painting. He spoke of “forms that have volume from the beginning, as opposed to lines that circumscribe shape.”¹¹

That Youngerman began to produce oval and elliptical canvases, screens and freestanding sculpture testifies to his ambition to confront shape in a new and innovative way. Youngerman’s sculpture has been central to this development. The sculpture, like his paintings, is organic in its point of origin; it evokes a subtle eroticism based on oblique references to male and female forms and calls up associations with nature and the art of other cultures and other times. The familiar curved forms of his paintings took on new and provocative meanings when they were translated into three dimensions in the first sculpture as, for example, in *Andromeda*, 1975 (fig. 13). However, Youngerman had not worked fully in the round before 1970, and a prolonged period of trial and error was necessary before he was able to achieve the completely evolved works of the late 1970s and early 1980s. Although they were well-conceived, the first sculptures lacked fullness. Moreover, Youngerman had not yet developed an entirely satisfactory

working method. Once he began to cast his fiberglass, in 1977, however, he could address the aesthetic problems of the earlier pieces. At this point he was able to produce fully resolved sculpture that retained the freshness and vitality of the first three-dimensional works.

The freestanding sculptures consist of forms molded into simple shapes. In their grace, ease and casualness they are reminiscent of traditional Japanese folded and twisted paper. Their seeming effortless belies a lengthy working process that the artist refers to as "the lost polyurethane method." He twists sheets of polyurethane into elaborate curves which he wires, staples or holds together with bolsters. Working with Christopher Janney, Youngerman sprays the finished shape with molten metal and encases it in a fiberglass mold. After the spongy inner form is pulled out of the mold, Youngerman replaces it with sprayed resin and fiberglass. He achieves the final state of the piece by fine-tuning it after the casting. To date Youngerman has restricted the freestanding sculptures to either black or white. Although the same forms are used in the black and white sculptures, the matte finish of the former and the translucent surfaces of the latter produce strikingly different effects.

Beginning in 1980, Youngerman created a new body of works which he has called "relief paintings." In some of these reliefs of oil, epoxy, polystyrene and fiberglass he recapitulates in three dimensions elements of the formal vocabulary of his earlier paintings, folding screens and enamel and steel sculpture. In others he extends his repertory of images to include provocative new shapes. Whereas the freestanding sculptures are limited to black and white, the reliefs are characterized by complex color relationships that cannot adequately be conveyed in reproduction and so must be experienced directly. Indeed, the seemingly evanescent white pieces, glistening with a luster like fine pearls, and the sleek black sculptures stand in marked contrast to the dramatically colored rough-surfaced reliefs. The quiet, contained shapes of the cast-fiberglass sculptures, too, are at variance with the restless forms of the reliefs. The intricate carving in the reliefs, which must be viewed from many different positions, enhances form as well as color and also speaks of the concern for value that was evident in Youngerman's earliest work.

The graceful sweeping curves of early reliefs such as *Swirl II* and *Red Huracan*, both 1981 (cat. nos. 33, 34), were replaced by jagged configurations in later examples such as *Lykos*, 1983, and *Apollyon*, 1984 (cat. nos. 36, 37). The latter reliefs represent, in respect to their

contours as well as the way small forms embrace or intercept larger ones, a return to considerations of Youngerman's painting of the mid-sixties. However, the notched and silhouetted forms familiar from the earlier paintings are more assertive here by virtue of their three dimensionality and because they are no longer contained by the quiescent shape of the canvas rectangle. Thus, in these new works, Youngerman refines and expands upon his earlier experiments, continuing his dialogue with the expressive potential of shape.

Throughout his career Youngerman has depended upon drawings, which he has produced in voluminous quantities. They have served as notations for ideas or as sketches for painting and sculpture and also as independent works of art. Often minute, they may be enlarged into working drawings. The same evolution that occurs in the painting and sculpture unfolds in the works on paper. An examination of the sketches indicates that each shape in the finished works in other mediums is as carefully considered as the choice of color that complements it. Even the drawings that serve as the models for painting or sculpture preserve their own integrity. Thus, *March 23, 1965, II*, 1965, or *September 3, 1966*, 1966 (cat. nos. 49, 48), are clearly studies, yet stand alone on their own merits: they reveal in their proportions, shapes and density of pigment the qualities of starkness, economy and voluptuousness Youngerman admired years ago in Matisse's drawings. Recently Youngerman has begun to execute drawings that are meant to exist as independent works. Among them are two untitled works of 1980 and *Halo/Blue*, 1981 (cat. nos. 53-55), in which he has taken full advantage of the medium, allowing the circular shapes in his hand-embossed paper to dictate the configurations of the drawings. The lyricism of these examples has been supplanted by a more volatile feeling in the most recent drawings (see cat. nos. 56-59), which are models for a new series of large works.

Throughout his career Youngerman has been concerned with both the structure and the expressive potentialities of organic shape. The language of organic form he has evolved is at once dynamic and serene: the artist says that "these configurations proceed from the 'world field of stress' with all its tension, compression, and release, much as do organic forms themselves."¹² Highly inventive, issuing from his dialogue with the world, his imagery is never derivative. Youngerman's generalized, universal forms are reductive yet create a rich and complex fabric. His dialogue is a vital and continuing process which for him has hardly begun.

Footnotes

1. Quoted in Barbara Rose, "An Interview with Jack Youngerman," *Artforum*, vol. 4, January 1966, p. 27.
2. Ibid.
3. Quoted in Colette Roberts, "Jack Youngerman," *Archives of American Art Journal*, vol. 12, no. 2, p. 6.
4. Ibid.
5. Quoted in *Georgia O'Keeffe*, New York, 1976, n.p.
6. Roberts, p. 7.
7. Rose, p. 30.
8. Quoted in Diane Waldman, *Ellsworth Kelly: Drawings, Collages, Prints*, Greenwich, Connecticut, 1971, p. 16.
9. Rose, p. 27.
10. Roberts, p. 5.
11. Rose, p. 27.
12. Art Gallery, Fine Arts Center, State University of New York at Stony Brook, *Jack Youngerman: Relief Paintings and Sculpture 1978-1982*, exh. cat., 1982, n.p.





Installation view, Washburn Gallery, Inc.,
New York (at Greene Street), 1982



1 *Escucha*. 1957
Oil on canvas, 71 x 34"
Collection of the artist





3 *Ram*, 1959
Oil on canvas, 90 x 63"
Collection Dolores and Merrill Gordon, Florida



4 *Black, Orange, White*. 1959
Oil on canvas, 77 x 68"
Collection Walter and Dawn Clark Netsch



5 *Aztec III*. 1959
Oil on canvas, 75 x 85"
Collection Frank Stella, New York



6 *Black-Red*. 1959
Oil on canvas, 70 x 100"
Collection the Chase Manhattan Bank, N.A.



7 *Coenties Slip*. 1959
Oil on canvas, 81 x 68"
Collection Whitney Museum of American Art, New York
Gift of Nelson A. Rockefeller



8 *Untitled*, ca. 1961
Oil on canvas, 19 x 17"
Collection of the artist

9 *Untitled*, ca. 1961
Oil on canvas, 25½ x 21¼"
Collection of the artist



10 *Palma*. 1961
Oil on canvas, 26 x 32"
Collection of the artist



11 *Little Black*. 1962
Oil on canvas, 28 x 27"
Collection of the artist





13 *Dahomey*, 1961
Oil on canvas, 82 x 37"
Collection of the artist





15 *Black, Red, and White*, 1962

Oil on canvas, 75 $\frac{1}{8}$ x 83"

Collection, The Museum of Modern Art, New York

Larry Aldrich Foundation Fund (by exchange)

1134.64





17 *Delfina II*. 1964
Acrylic on canvas, 110 x 104"
Collection The Art Institute of Chicago. Mary and
Leigh B. Block Fund for Acquisitions 1964.89



18 *Long March II*. 1964
Oil on canvas, 90 x 94⁷/₈"
Collection Solomon R. Guggenheim Museum, New York
Anonymous gift, 1978



19 *Black-Orange-Red Orange*. 1965
Acrylic on canvas, 83¼ x 63"
Collection Worcester Art Museum, Massachusetts





21 *Spirals*. 1965

Acrylic on canvas, 83 x 72"

Collection Louisiana Museum of Modern Art, Humlebaek, Denmark





23 *July White*. 1966
Acrylic on canvas, 109 x 79"
Collection The Corcoran Gallery of Art, Washington, D.C.
Gift of the Friends of The Corcoran Gallery of Art and the
friends of the late Fleming Bomar in memory of Fleming Bomar





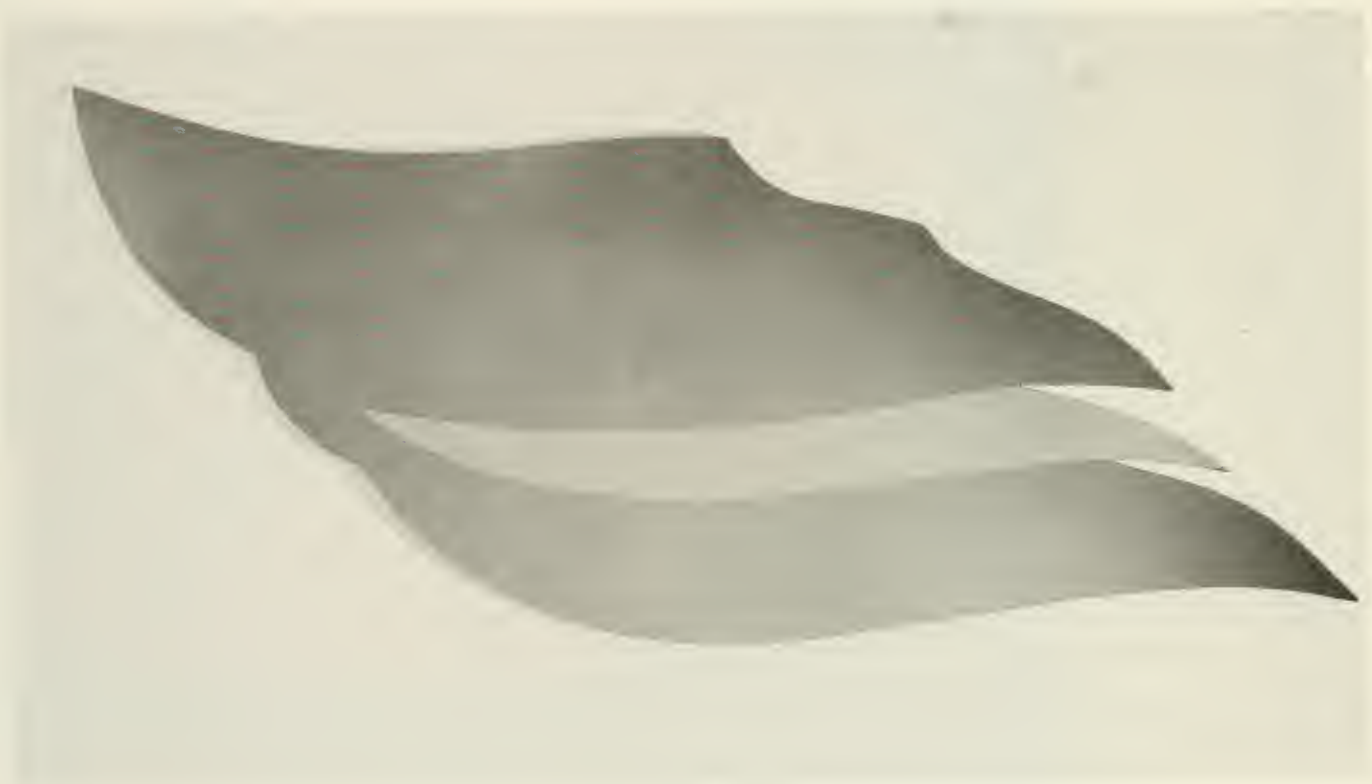
25 *Black Diamond*. 1969
Acrylic on canvas (lozenge), 99 x 99"
Collection unknown





27 *Roundabout*. 1970
Acrylic on canvas, 96" d.
Collection Albright-Knox Art Gallery, Buffalo
Gift of Seymour H. Knox, 1971



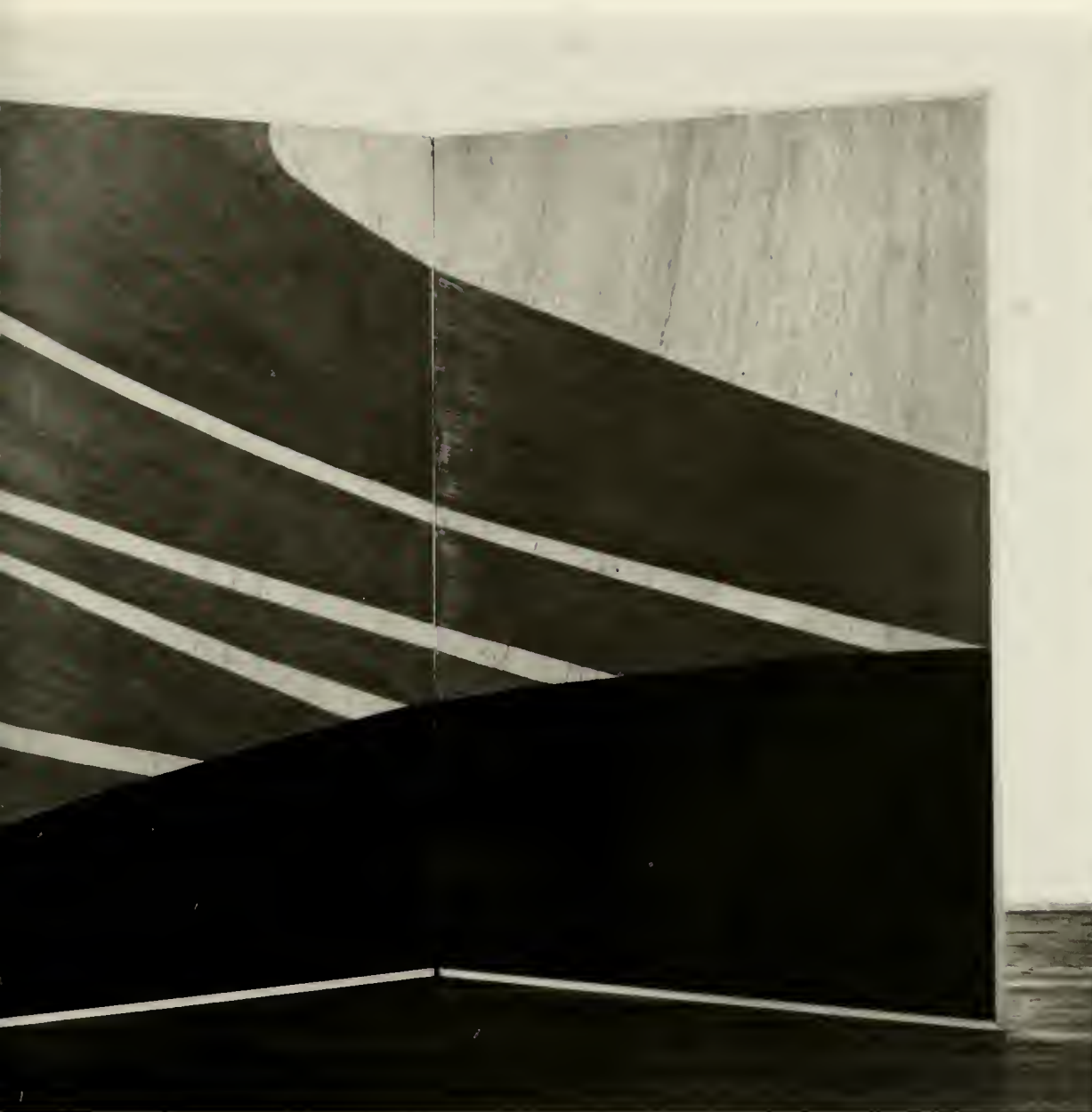


29 *Past Vermillion*. 1973
Acrylic on shaped canvas, 57 x 120"
Collection of the artist











32 *Dive*. 1980

Oil, epoxy, polystyrene and fiberglass, 127 x 49 x 4"
Courtesy Washburn Gallery, Inc., New York



33 *Swirl II*. 1981
Oil, epoxy, polystyrene and fiberglass, 102 x 76 x 6"
Courtesy Washburn Gallery, Inc., New York



64 34 *Red Huracan*. 1981
Oil, epoxy, polystyrene and fiberglass, 109 x 72 x 6"
Courtesy Washburn Gallery, Inc., New York



35 *White Whorl*. 1982
Oil, epoxy, polystyrene and fiberglass, 88 x 80 x 6"
Courtesy Washburn Gallery, Inc., New York





37 *Apollyon*, 1984
Oil, epoxy, polystyrene and fiberglass, 102 x 78 x 4"
Courtesy Washburn Gallery, Inc., New York





39 *Swirl*. 1979
Mild steel, 84 x 65½ x ¾"
Courtesy Washburn Gallery, Inc., New York





41 *Hokusai's Wave*. 1981
Steel, 84 x 84 x $\frac{3}{4}$ " with steel base, 60 x 25 x $\frac{3}{4}$ "
Courtesy Washburn Gallery, Inc., New York



42 *Black Tucana*. 1977-83
Cast fiberglass, 60 x 94 x 48"
Courtesy Washburn Gallery, Inc., New York

43 *The Ohio*. 1977
Fiberglass, 180 x 168 x 6"
Collection of The Three Rivers Arts Festival, an activity of the Museum
of Art, Carnegie Institute, Pittsburgh







45 *Black Leda*. 1978-85
Cast fiberglass, 89 x 60 x 10"
Courtesy Washburn Gallery, Inc., New York





47 *Black Juba*. 1980-82
Cast fiberglass, 69 x 84½ x 36"
Collection Solomon R. Guggenheim Museum, New York
Gift, Mr. and Mrs. Sidney M. Feldman, 1983



Works on Paper

78

48 *September 3, 1966. 1966*
India ink on paper, 23 x 29"
Collection of the artist

49 *March 23, 1965, II. 1965*
India ink on paper, 23 x 29"
Collection of the artist



50 *Untitled*. 1967
India ink on paper, 23 x 29"
Collection of the artist



51 *December 8, 1967*. 1967
India ink on paper, 29 x 23"
Collection of the artist

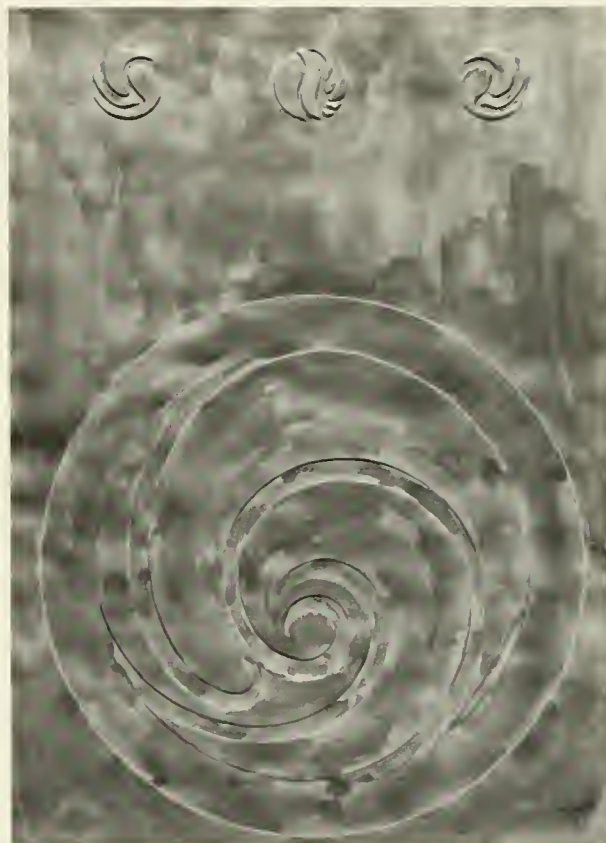


52 *Untitled*. 1979
Acrylic on paper, 24½ x 24"
Collection of the artist

53 *Untitled*. 1980
Watercolor, gouache and pencil on hand-
embossed paper, 37¼ x 36"
Courtesy Washburn Gallery, Inc., New York



54 *Untitled*. 1980
Watercolor on hand-embossed paper, 41½ x 29½"
Courtesy Washburn Gallery, Inc., New York



55 *Halo/Blue*. 1981
Watercolor on hand-embossed paper, 41½ x 29½"
Courtesy Washburn Gallery, Inc., New York



56 *Untitled*. 1985
Acrylic on paper, 26 x 20"
Courtesy Washburn Gallery, Inc., New York



57 *Untitled*. 1985
Gouache on paper, 30 x 22"
Courtesy Washburn Gallery, Inc., New York



58 *Untitled*. 1985
Watercolor on paper, 30 x 22"
Courtesy Washburn Gallery, Inc., New York



59 *Untitled*. 1985
Acrylic on paper, 30 x 22"
Courtesy Washburn Gallery, Inc., New York



1926
March 25
Born in St. Louis.

1929
Moves with family to Louisville.

1943-44
Studies at University of Missouri, Columbia.

1944-46
Enters U.S. Navy Officers Training Program at University of North Carolina, Chapel Hill. As elective, takes first course in art (drawing).

1946
June-December
Receives Navy commission; is stationed at Norfolk, Virginia, and Boston for duty in Atlantic fleet.

1947
January-August
Returns to University of Missouri; receives B.A. in journalism.

Fall
Moves to Paris on a G.I. Scholarship and enrolls at Ecole des Beaux-Arts. Studies with Jean Souverbie; emphasis is on academic drawing.

In Paris, studies art history by visiting museums, churches and historic sites. Travels to The Netherlands, Belgium, Spain, Italy and Greece to look at art.

1948
Forms friendship with Ellsworth Kelly and meets Eduardo Paolozzi and César, all fellow students at Ecole des Beaux-Arts.

1950
Marries Delphine Seyrig.

October
First group exhibition, *Les Mains éblouies*, at Galerie Maeght, Paris. Other participants include Pierre Alechinsky, Eduardo Chillida and Corneille.

Early 1950s
Visits studios of Constantin Brancusi and Jean Arp with Kelly; is influenced by their sense of organic form.

Through his father-in-law Henri Seyrig, meets Alexander Calder.

Meets experimental filmmaker and artist Robert Breer.

Becomes interested in resurgence of geometric abstract painting in Paris, as seen in such exhibitions as *Salon des Réalités Nouvelles*, whose participants include Max Bill, Auguste Herbin and Richard Lohse. Also visits *Salon de Mai* shows to see most current work of School of Paris artists, including such masters as Henri Matisse.

Is influenced by silhouetted forms and expressive shapes in Henri de Toulouse-Lautrec's posters, nineteenth-century Japanese woodcuts, Vasily Kandinsky's and Jean Arp's woodcuts and Matisse's ink drawings.

1951
First one-man exhibition, at Galerie Arnaud, Paris

Meets artist François Morellet.

1953
Summer
Visits newly opened caves at Lascaux (Dordogne); impressed by freshness, immediacy and power of their animal imagery.

1954-55
Visits Henri Seyrig in Beirut, where he is Director of Institut Français d'Archéologie. Travels on to Iraq, Syria, Turkey, Jordan and elsewhere in the Middle East.

1954
Works with architect Michel Ecochard in Beirut on color design for French Protestant school.

Meets Peggy Guggenheim and visits her collection in Venice.

Begins using freely rendered organic forms in his compositions, which are strongly informed by positive/negative and figure/ground relationships. These concerns continue to characterize his work today.

1956
Son Duncan Pierre is born.

Designs sets for Compagnie Madeleine Renaud-Jean-Louis Barrault production of Georges Schéhadé's *Histoire de Vasco*, presented at Théâtre Sarah-Bernhardt and Théâtre des Célestins, Paris.

Summer
Art dealer Betty Parsons visits Youngerman's studio in Paris; encourages him to return to New York.

CHRONOLOGY

Photo opposite, left to right: Delphine Seyrig, Robert Indiana, Duncan Youngerman, Ellsworth Kelly, Jack Youngerman and Agnes Martin on roof of No. 1-3 Coenties Slip, New York, 1958



Installation view, Betty Parsons Gallery, New York, 1958



Paris studio, Summer 1961

December

Returns to United States and settles in New York, where he lives to the present. Rents a house near the Battery at Coenties Slip, where he lives with his wife and son; friends and neighbors include Robert Indiana, Jasper Johns, Kelly, Fred Mitchell and Robert Rauschenberg.

1957

Agnes Martin moves to Coenties Slip.

Impressed by use of black and treatment of mass in paintings of Clyfford Still and Robert Motherwell.

Establishes friendship with Frederick Kiesler.

1958

March

Makes American debut with first of seven one-man exhibitions at Betty Parsons Gallery, New York.

December

Included in first of four international exhibitions of contemporary painting and sculpture at Carnegie Institute, Pittsburgh.

1959

January

Represented in first of four biennial exhibitions

of contemporary American painting at The Corcoran Gallery of Art, Washington, D.C.

Designs stage sets for Theatre East, New York, production of Jean Genet's *Deathwatch*.

Receives New York Talent Award from *Art in America* magazine.

Late 1950s

Becomes interested in Albert Pinkham Ryder, Arthur Dove, Marsden Hartley and Georgia O'Keeffe for their sculptural and strong organic forms and tendency toward abstraction based on forms in nature.

1959-60

Featured in The Museum of Modern Art, New York, exhibition *Sixteen Americans*; other participants include Johns, Kelly, Rauschenberg and Frank Stella.

1961

Summer

Works in Paris. Produces first lithograph, *Delfina*, at Atelier Mourlot.

October

Included in *Abstract Expressionists and Imagists* at Solomon R. Guggenheim Museum, New York.



New York studio, 1985

1962

October

One-man exhibition at Galerie Lawrence, Paris.

1963

February

One-man exhibition at Galleria dell'Ariete, Milan.

April

One-man exhibition at Everett Ellin Gallery, Los Angeles.

1964

Represented in Guggenheim Museum exhibition *American Drawings*.

1965-66

Artist in Residence, Worcester Art Museum, Massachusetts.

1965

November

One-man exhibition at Worcester Art Museum.

1966

Receives National Council of the Arts and Sciences Award.

September

Included in *Systemic Painting* at Guggenheim Museum.

1968

April

One-man exhibition at The Phillips Collection, Washington, D.C.

1969

Establishes summer studio in Bridgehampton, New York, where he continues to work to the present.

1970

Creates first circular and elliptical shaped paintings.

Turns to freestanding sculpture in laminated fiberglass and resin.

1971

February

First of four one-man exhibitions at The Pace Gallery, New York.

1972

November

Inaugural exhibition of Portland Center for the Visual Arts, Oregon, *Jack Youngerman, 1967-72*.

Receives National Endowment for the Arts Award.

Begins exploring different mediums, including wood and polystyrene, which permits development of painted reliefs.

1973

May

One-man exhibition at Galerie Denise René, Paris.

1974-75

Visiting Artist, Yale University, New Haven.

1975

Fall

Artist in Residence, Dartmouth College, Hanover, New Hampshire.

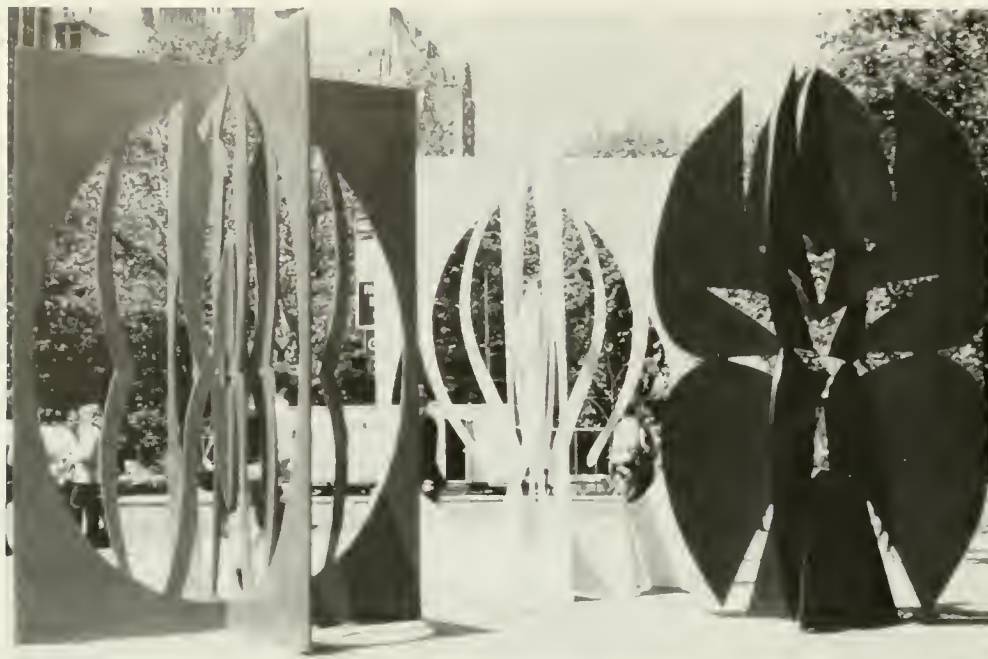
1976

July

One-man exhibition at The Parrish Art Museum, Southampton, New York.

Receives commission for tapestry for Federal Office Building, Portland, Oregon, from General Services Administration, Washington, D.C.

Receives John Simon Guggenheim Foundation Fellowship.



Jack Youngerman
*Sculpture Grove: Limbus;
 Lamina; Totem.* 1981
 Painted steel, 3 sculptures,
 each 132 x 96 x 96"
 Installation view, Central
 Park, New York. Collection
 Hartwood Acres, Fox
 Chapel, Pittsburgh

1977

Begins producing cast fiberglass sculpture in white, with technical assistance from Christopher Janney, moldmaker and caster.

Receives commission for laminated fiberglass sculpture, *The Ohio*, from The Three Rivers Festival, Pittsburgh.

Late 1970s

Begins producing painted folding screens on unprimed linen and wood.

1978

Invited by Sidney Feldman, President of Tygart Steel, Pittsburgh, to create freestanding steel and aluminum sculpture and open-form metal screens.

1980

Begins oil, epoxy, polystyrene and fiberglass relief paintings.

Instructor, Painting and Sculpture, School of Visual Arts, New York, position he holds to the present.

1981

May

First of four one-man exhibitions at Washburn

Gallery, Inc., New York, which continues to represent him today.

Visiting Professor, Painting and Sculpture, Hunter College, New York, position he holds to the present.

1982

July

One-man exhibition of relief paintings and sculpture at Art Gallery, Fine Arts Center, State University of New York at Stony Brook.

Exhibits painted steel sculptures, *Sculpture Grove*, in Central Park under auspices of Public Art Fund, Inc., and the New York City Department of Parks and Recreation.

1983

Begins producing cast fiberglass sculpture in black with Janney.

Receives commission from Neiman-Marcus, Chicago, for large-scale sculpture in laminated wood, *Dryad*.

1984

Receives National Endowment for the Arts Award.



Installation view, Betty Parsons Gallery, New York, 1961

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A[nn]e S[elby], "Reviews and Previews," *Art News*, vol. 58, February 1960, p. 14

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Lucy R. Lippard, "New York Letter," *Art International*, vol. 10, January 20, 1966, p. 92

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C[indy] N[emser], "In the Galleries," *Arts Magazine*, vol. 43, November 1968, p. 57

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- Ronny Cohen, "New Editions," *Art News*, vol. 81, September 1982, p. 73
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- Washburn Gallery, Inc., New York, *Jack Youngerman: Works on Paper 1955-85* (at Greene Street), and *Jack Youngerman: Cast Fiberglass Sculptures* (at 57th Street), May 1-31, 1985. Brochure with statement by the artist
- Vivien Raynor, "Art: From Youngerman, Fiberglass Sculptures," *The New York Times*, May 10, 1985, p. C26

Galerie Maeght, Paris, *Les Mains éblouies*, October 6-30, 1950

Galerie Suzanne Michel, Paris, *Espèce Lumière*, December 19, 1951-January 12, 1952

La Galerie Bourlaouën, Nantes, *Abstractions: Quelques Jeunes Artistes*, January 18-February 1, 1952

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Gres Gallery, Washington, D.C., *Sculptures by Negret-Paintings by Youngerman*, September 19-October 19, 1957. Brochure

Senta Bier, "Art in Kentuckiana," *The Courier-Journal* (Louisville), October 20, 1957, Section 4, p. 9

Department of Fine Arts, Carnegie Institute, Pittsburgh, *The 1958 Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture*, December 5, 1958-February 8, 1959. Catalogue with text by Gordon Bailey Washburn

Hilton Kramer, "Report on the Carnegie International," *Arts*, vol. 33, January 1959, pp. 30-38

The Corcoran Gallery of Art, Washington, D.C., *Twenty-Sixth Biennial Exhibition of Contemporary American Painting*, January 17-March 8, 1959. Catalogue

University of Boulder, Colorado, *12th Annual Creative Arts Program Summer Exhibition*, June 17-August 22, 1959. Catalogue

David Herbert Gallery, New York, *Initial Exhibition*, October 5-31, 1959. Catalogue with text by M.C. Sonnabend

The Museum of Modern Art, New York, *Sixteen Americans*, December 17, 1959-February 14, 1960. Catalogue with statements by the artists et al.

Stuart Preston, "Art: Sixteen Americans," *The New York Times*, December 16, 1959, p. 50

Katharine Kuh, "A Contemporary Canvass of the American Canvas," *Saturday Review*, January 23, 1960, vol. XLVIII, pp. 29, 40

Thomas B. Hess, "U.S. Art, Notes from 1960," *Art News*, vol. 58, January 1960, pp. 25-29, 56

William Rubin, "Younger American Painters," *Art International*, vol. IV, 1960, pp. 24-31

Kimura Gallery, Tokyo, *6 American Painters*, 1959

Whitney Museum of American Art, New York, *Business Buys American Art*, March 17-April 24, 1960. Catalogue

Galerie Neufville, Paris, *New American Painting*, May 3-31, 1960

Wildenstein Gallery, New York, *Fifth International Hallmark Art Award*, 1960. Catalogue with text by Alfred Frankfurter

The Corcoran Gallery of Art, Washington, D.C., *27th Biennial Exhibition of Contemporary American Painting*, January 14-February 26, 1961. Catalogue with text by Adja Yunkers

Messuhalli, Helsinki, *Amerikka Tanaan*, May 26-June 11, 1961

Solomon R. Guggenheim Museum, New York, *American Abstract Expressionists and Imagists*, October 13-December 31, 1961. Catalogue with text by H.H. Arnason

Department of Fine Arts, Carnegie Institute, Pittsburgh, *The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, October 27, 1961-January 7, 1962. Catalogue with text by Gordon Bailey Washburn

William Rubin, "The International Style: Notes on the Pittsburgh Triennial," *Art International*, vol. V, November 20, 1961, pp. 26-34

The Museum of Modern Art, New York, *Recent Acquisitions: Painting and Sculpture*, December 18, 1961-February 25, 1962. Checklist

The Art Institute of Chicago, *65th Annual American Exhibition: Some Directions in Contemporary Painting and Sculpture*, January 5-February 18, 1962. Catalogue

Seattle World's Fair, *Art since 1950*, April 21-October 21, 1962. Catalogue with texts by Sam Hunter and Willem Sandberg. Traveled to Rose Art Museum, Brandeis University, Waltham, Massachusetts, November 21-December 23

United States Information Agency, Washington, D.C. (organizer), *Art: USA: Now*. Brochure with texts by Lee Nordness and Allen S. Weller. Traveled to Milwaukee Art Center; Bridgestone Gallery, Tokyo; Honolulu Academy of Arts; Royal Academy of Arts, London; Zeppeion, Athens; Palazzo Venezia, Rome; Haus Der Kunst, Munich; Casino de Monte Carlo, Salons Privés, Monaco; Kongresshalle, Berlin; Charlottenborg, Copenhagen; Liljevalchs Konsthall, Stockholm; Civico Padiglione d'Arte Contemporanea, Milan; Palais des Beaux Arts, Brussels; Municipal

Gallery of Art, Dublin; Cason del Buen Retiro, Madrid; Kunstmuseum, Lucerne; Musée d'Art Moderne de la Ville de Paris; Akademie der bildenden Künste, Vienna, 1962-63

Lee Nordness, "The Johnson Collection," *The Art Gallery*, May 1962, pp. 55-48

Thomas B. Hess, "Big Business Taste: The Johnson Collection," *Art News*, vol. 61, October 1962, pp. 32-33, 55-56

Keith Roberts, "Current and Forthcoming Exhibitions," *The Burlington Magazine*, vol. 105, March 1963, pp. 135-136

Everett Ellin Gallery, Los Angeles, *Major Paintings from the Everett Ellin Gallery Collection*, January 14-February 9, 1963

Jules Langsner, "Art News from Los Angeles," *Art News*, vol. 62, Summer 1963, p. 47

The Corcoran Gallery of Art, Washington, D.C., *28th Biennial Exhibition of Contemporary American Painting*, January 18-March 3, 1963. Catalogue. Circulated in modified form by The American Federation of Arts, New York, to Wabash College, Crawfordsville, Indiana, April 1-22; Library of Winston-Salem, North Carolina, May 6-27; University of Southern Florida, Tampa, July 15-August 5; The Florida State University, Tallahassee, September 23-October 14; University of Oklahoma, Norman, October 28-November 18; Mint Museum of Art, Charlotte, North Carolina, December 2-23; Fort Wayne Art Museum, Indiana, January 6-27, 1964; Witte Memorial Museum, San Antonio, February 10-March 3; Montclair Art Museum, New Jersey, March 22-April 12

Frank Getlein, "Current and Forthcoming Exhibitions: Washington," *The Burlington Magazine*, vol. 105, March 1963, p. 141

Galerie Denise René, Paris, *Esquisse d'un Salon*, May-September 1963. Catalogue with texts by Jacques Lassaigue and Jean-Clarence Lambert

Graham Gallery, New York, *Banners*, June 4-28, 1963

"Banners Fly in Art World," *Architectural Record*, vol. 133, June 1963, p. 84

The Washington Gallery of Modern Art, Washington, D.C., *Formalists*, June 6-July 7, 1963. Catalogue with text by Adelyn D. Breeskin

Barbara Rose, "'Formalists' at the Washington Gallery of Modern Art," *Art International*, vol. VII, September 1963, pp. 42-43

Poses Institute of Fine Arts, Brandeis University, Waltham, Massachusetts (organizer), *New Directions in American Painting*. Catalogue with text by Sam Hunter. Traveled to Munson-Williams-Proctor Institute, Utica, New York, December 1, 1963-January 5, 1964; Isaac Delgado Museum of Art, New Orleans, February 7-March 8; Atlanta Art Association, March 18-April 22; The J.B. Speed Art Museum, Louisville, May 4-June 7; Art Museum, Indiana University, Bloomington, June 22-September 20; Washington University, St. Louis, October 5-30; The Detroit Institute of Arts, November 10-December 6

The Jewish Museum, New York, *Black and White Paintings*, December 12, 1963-February 5, 1964. Catalogue

Tokyo, *7th International Art Exhibition*, 1963

Betty Parsons Gallery, New York, *The Painters Eye*, March 3-28, 1964. Brochure with texts by Dale McConathy and Jock Truman

Geigy Chemical, Ardsley, New York, *Art Exhibit*, April 1964. Catalogue with text by Charles A. Sluter

Solomon R. Guggenheim Museum, New York, *American Drawings*, September 17-October 27, 1964. Catalogue with text by Lawrence Alloway. Traveled to Museum of Art, University of Michigan, Ann Arbor, November 11-December 13; Grand Rapids Art Museum, Michigan, January 10-February 7, 1965; University Gallery, University of Minnesota, Minneapolis, February 24-March 21; Seattle Art Museum, April 8-May 2; Denver Art Museum, June 6-July 4; Dallas Museum of Fine Arts, July 25-August 22; Columbus Gallery of Fine Arts, Ohio, September 12-October 10; Krannert Art Museum, University of Illinois, Champaign, November 14-December 25

The Larry Aldrich Museum, Ridgefield, Connecticut, *Selections from the Larry Aldrich Contemporary Collection, 1951-64*, 1964. Catalogue

Museum of Art, University of Michigan, Ann Arbor, *One Hundred Contemporary American Drawings*, February 24-March 28, 1964. Catalogue with text by Dore Ashton

Krannert Art Museum, University of Illinois, Champaign, *Twelfth Exhibition of Contemporary American Painting and Sculpture*, March 7-April 11, 1965. Catalogue with text by Allen S. Weller

Whitney Museum of American Art, New York, *A Decade of American Drawings 1955-65*, April 28-June 6, 1965. Catalogue

De Cordova Museum, Lincoln, Massachusetts, *White on White*, October 10-November 21, 1965. Catalogue with text by Frederick P. Walkey

The Contemporaries, New York, *Black and White*, November 16-December 4, 1965. Brochure

Richard Feigen Gallery, Chicago, *Drawings, New York 1965*, December 18, 1965-January 15, 1966

Norfolk Museum of Arts and Sciences, Virginia, *Contemporary Art USA*, March 18-April 10, 1966. Catalogue

Musée cantonal des beaux-arts, Palais du Rumine, Lausanne, *2e Salon international de Galeries pilotes Lausanne: Artistes et découvreurs de notre temps*, June 12-October 2, 1966. Catalogue with text by René Berger

Museum Boymans-van Beuningen, Rotterdam, *Amerikaanse Schilderijn Collages*, September 20-October 30, 1966. Catalogue with text by R. Hammacher-van den Brande

Solomon R. Guggenheim Museum, New York, *Systemic Painting*, September 21-November 27, 1966. Catalogue with text by Lawrence Alloway

The Corcoran Gallery of Art, Washington, D.C., *30th Biennial Exhibition of Contemporary American Painting*, February 24-April 9, 1967. Catalogue with text by Hermann Warner Williams, Jr. Circulated in modified form by The American Federation of Arts, New York, to Kresge Art Center, Michigan State University, East Lansing, June 8-July 29; Andrew Dickson White Museum of Art, Cornell University, Ithaca, August 12-September 2; Oglebay Institute, Mansion Museum, Wheeling, West Virginia, September 16-October 7; Junior League of Amarillo, Texas, October 21-November 11; Art Department, Fresno State College, California, November 25-December 16; Yellowstone Art Center, Billings, Montana, December 30, 1967-January 20, 1968; The Reading Public Museum and Art Gallery, Pennsylvania, February 3-24; Department of Art, Coe College, Cedar Rapids, Iowa, March 9-30; Edwardsville Campus Fine Arts Division, Southern Illinois University, April 13-May 4; Hollywood Art Center, Florida, May 18-June 8; Tennessee Fine Arts Center, Nashville, July 27-August 17; University Gallery, University of Florida, Gainesville, September 4-25; Quincy Art Club, Illinois, October 6-27; Arkansas State University, State University, December 29, 1968-January 22, 1969; North Texas State University, Denton, February 9-March 2; St. Edward's University, Austin,

Texas, March 23-April 13; Abilene Fine Arts Museum, Texas, May 4-25

Gene Baro, "Washington and Detroit," *Studio International*, vol. 174, July-August 1967, pp. 49-51

Multiples Inc., New York, *February Exhibition 1967*, February 1967

The Jewish Museum, New York, *Large Scale American Paintings*, July 11-September 17, 1967. Checklist

Washington Gallery of Modern Art, Washington, D.C., *Art for Embassies*, September 30-November 5, 1967. Catalogue with text by Henry Geldzahler

Weatherspoon Art Gallery, University of North Carolina at Greensboro, *Art on Paper Invitational '67*, October 15-November 22, 1967. Catalogue with text by Gilbert F. Carpenter

Museum of Art, Carnegie Institute, Pittsburgh, *1967 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, October 27, 1967-January 7, 1968. Catalogue with text by Gustave von Groschwitz

Museum of Art, University of Michigan, Ann Arbor, *Michigan Alumni Collections Exhibition*, October 1967

Whitney Museum of American Art, New York, *1967 Annual Exhibition of Contemporary Painting*, December 13, 1967-February 4, 1968. Catalogue

John Canaday, "The Whitney: Not Much Luck in the Bushes," *The New York Times*, December 17, 1967, p. 39

University of Kentucky Art Gallery, Lexington, *Graphics '68: Recent American Prints*, January 14-February 11, 1968. Catalogue with text by Edward Bryant

The Jewish Museum, New York, *Suites: Recent Prints*, March 12-May 12, 1968. Catalogue

Finch College Museum of Art, New York, *Betty Parsons's Private Collection*, March 13-April 24, 1968. Catalogue with text by Eugene C. Goossen

University Art Museum, University of California, Berkeley, *Selection 1968: Recent Accessions to the University Art Collections*, August 6-September 15, 1968. Catalogue

Museum of Art, Munson-Williams-Proctor Institute, Utica, New York, *American Prints Today*, October 13-November 17, 1968. Brochure

Georgia Museum of Art, The University of Georgia, Athens, *American Painting: the 1950's*, November 3-December 1, 1968. Catalogue with

text by Gordon B. Washburn. Circulated by The American Federation of Arts, New York, to Wichita Art Museum, Kansas, December 22, 1968-January 19, 1969; Charles & Emma Frye Art Museum, Seattle, February 9-March 9; Roberson Memorial Center for the Arts & Sciences, Binghamton, New York, May 18-June 15; University of Pittsburgh, July 6-August 3; The Huntington National Bank, Columbus, Ohio, September 8-October 6; Edmonton Art Gallery, Alberta, Canada, October 26-November 23

Charles E. Slatkin, Inc. Galleries, New York, *American Tapestries*, 1968. Catalogue with text by Mildred Constantine. Traveled to thirty American and Canadian museums, including Museum of Art, Rhode Island School of Design, Providence; La Jolla Museum of Contemporary Art; Cincinnati Art Museum; John Herron Art Museum, Indianapolis; Rochester Memorial Art Gallery, New York; Everson Art Museum, Syracuse; Wadsworth Atheneum, Hartford; The Denver Art Museum; Honolulu Academy of Arts; The McNay Art Institute, San Antonio; *Expo 1970*, Osaka, Japan, 1968-70

The Wilmington Society of the Fine Arts, Delaware Art Center, *Contemporary American Painting and Sculpture from New York Galleries*, March 28-April 27, 1969. Brochure with text by Rowland Elzea

The Jewish Museum, New York, *Superlimited: Books, Boxes and Things*, April 16-June 29, 1969. Catalogue with text by Susan Tumarkin Goodman

The J.L. Hudson Gallery, Detroit, *Graphics for the Young Collector*, July 3-31, 1969

Whitney Museum of American Art, New York, *1969 Annual Exhibition of Contemporary American Painting*, December 16, 1969-February 1, 1970. Catalogue

John Canaday, "Art: The Whitney's 38th Annual Aims to Sum Up," *The New York Times*, December 17, 1969, p. 60

Carter Ratcliff, "New York," *Art International*, vol. XIV, Summer 1970, pp. 141-142

Fondation Maeght, St. Paul-de-Vence, France, *l'art vivant aux Etats-Unis*, July 16-September 30, 1970. Catalogue with text by Dore Ashton

Museum of Art, Carnegie Institute, Pittsburgh, *1970 Pittsburgh International Exhibition of Contemporary Art*, October 30, 1970-January 10, 1971. Catalogue with text by Leon Anthony Arkus

Margo Leavin Gallery, Los Angeles, *Pace in Los Angeles*, December 1970

Kovler Gallery, Chicago, *American and European Tapestries*, December 1970-January 1971

Pace Editions Inc., New York, 1970

J[eanne] S[iegel], "Reviews and Previews," *Art News*, vol. 69, December 1970, p. 59

Van Deusen Galleries, Kent State University School of Art, Ohio, *Kent State Fifth Invitational*, April 4-25, 1971. Catalogue with text by John Perreault

The University of Iowa Museum of Art, Iowa City, *Living with Art: Selected Loans from the Collection of Mr. & Mrs. Walter A. Netsch*, September 15-October 21, 1971. Catalogue with text by Walter A. Netsch

The Parrish Art Museum, Southampton, New York, *Betty Parsons' Private Collection: Paintings and Drawings 1940-72*, August 12-September 10, 1972. Brochure

Pace Editions Inc., New York, *The Gloria F. Ross Tapestries*, September 23-October 25, 1972

The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, *Fall Exhibitions 1973*, September 16-December 16, 1973. Catalogue

Weatherspoon Art Gallery, University of North Carolina at Greensboro, *Art on Paper 1973*, November 18-December 16, 1973. Catalogue

Whitney Museum of American Art Downtown Branch, New York, *Nine Artists/Coenties Slip*, January 10-February 14, 1974. Catalogue

Hilton Kramer, "Romantic 'Nine Artists/Coenties Slip,'" *The New York Times*, January 12, 1974, p. 29

Fendrick Gallery, The Art Society of the International Monetary Fund, Washington, D.C., *The American Painter as Printmaker*, September 19-October 11, 1974. Catalogue with text by Daniel Fendrick

Anchorage Historical and Fine Arts Museum, *National Invitational Prints*, October 4-29, 1974. Catalogue

Parsons-Truman Gallery, New York, *Drawings*, December 3-21, 1974

Pace Editions Inc., New York, *Tapestries*, September-October 1975

Museum of Art, Carnegie Institute, Pittsburgh, *Pittsburgh Corporations Collect*, October 25, 1975-January 4, 1976. Catalogue with text by Leon A. Arkus

The University of Texas Art Museum, Austin, *Abstract Expressionists and Imagists: A Retrospec-*

tive View, February 1-March 28, 1976. Catalogue with text by Earl A. Powell III

New Orleans Museum of Art, *Fine Arts in New Federal Buildings*, April 1-May 16, 1976. Catalogue

Los Angeles County Museum of Art, *Private Images: Photographs by Painters*, January 18-March 27, 1977

Rosa Esman Gallery, New York, *Photnotations II*, May 3-June 4, 1977. Catalogue with text by A.H. Esman

John Weber Gallery, New York, *Drawings for Outdoor Sculpture 1946-77*, November 1977. Catalogue. Traveled to Mead Gallery, Amherst College, Massachusetts; University of California Art Galleries, Santa Barbara; La Jolla Museum of Contemporary Art; Hayden Gallery, Massachusetts Institute of Technology, Cambridge
Institut Français d'Athènes, Athens, *Structures, Mouvement, Couleur de Mondrian à Nos Jours*, January 12-February 2, 1978

Solomon R. Guggenheim Museum, New York, *Art in America After World War II*, January 18-February 25, 1979

The Corcoran Gallery of Art, Washington, D.C., *Art Inc.: American Paintings from Corporate Collections*, June 12-July 14, 1979. Catalogue

Museo de Arte Moderno de Bogotá, *25 Años Después*, September 1979. Catalogue with text by John Stringer

Fine Arts Gallery, California State University, Northridge, *Americans in Paris: The 50s*, October 22-November 30, 1979. Catalogue with text by Merle Schipper

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., *The Fifties: Aspects of Painting in New York*, May 22-September 21, 1980. Catalogue with text by Phyllis Rosenzweig

National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., *Across the Nation: Fine Art for Federal Buildings, 1972-79*, June 4-September 1, 1980. Catalogue with text by Joshua C. Taylor. Traveled to Hunter Museum of Art, Chattanooga, Tennessee, January 11-March 1, 1981

American Academy and Institute of Arts and Letters, New York, *Hassam and Speicher Fund Purchase Exhibition*, November 17-December 21, 1980. Catalogue

Washburn Gallery, Inc., New York (at Greene Street), *From Matisse to Abstract Painting*, November 1-December 24, 1980. Catalogue

Institute for Art and Urban Resources, Inc., P.S. 1, Long Island City, New York, *Watercolors*, December 7, 1980-January 25, 1981

Solomon R. Guggenheim Museum, New York, *Contemporary Americans: Museum Collection and Recent Acquisitions*, January 29-April 12, 1981

National Gallery of Art, Washington, D.C., *Contemporary American Prints and Drawings 1940-80*, February 1-July 17, 1981. Catalogue

Alex Rosenberg Gallery, Transworld Art, New York, *Romantic Drawings*, February 26-March 28, 1981

Alex Rosenberg Gallery, Transworld Art, New York, *Form Color Line*, July 1-31, 1981

Washburn Gallery, Inc., New York (at Greene Street), *Ilya Bolotowsky, Leon Polk Smith, Jack Youngerman*, September-October 1981

Ausstellungsleitung Haus der Kunst, Munich, *Amerikanische Malerei, 1930-80*, November 14, 1981-January 31, 1982. Catalogue with text by Tom Armstrong

Museum of Art, Rhode Island School of Design, Providence, *Art for Your Collection XI III*, December 4-13, 1981

Arras Gallery Ltd., New York, *Cast Paper and Intaglio Multiples*, March 6-April 3, 1982

Washburn Gallery, Inc., New York (at Greene Street), *American Artists Abroad 1900-1950*, March 18-April 24, 1982. Catalogue

Solomon R. Guggenheim Museum, New York, *The New York School: Four Decades*, July 1-August 29, 1982. Brochure with text by Lisa Dennison

Modern Master Tapestries Inc., New York, *Tenth Anniversary Exhibition: Past, Present and Future*, September 22-October 19, 1982

Heath Gallery, Inc. Atlanta, *Out of the South: An Exhibition of Works by Artists Born in the South*, October 5-9, 1982. Catalogue with text by Donald B. Kuspit

The High Museum of Art, Atlanta, *Chase Manhattan Bank: The First Ten Years of Collecting, 1959-69*, October 5-31, 1982. Catalogue with text by Peter Morrin

Betty Parsons Gallery, New York, *Painting*, May 25-June 18, 1983

Washburn Gallery, Inc., New York (at 57th Street), *Under Glass*, July-August 1983

Fondation Nationale des Arts Graphiques et Plastiques, Paris, *Art contre/against Apartheid*, November-December 1983

The Currier Gallery of Art, Manchester, New Hampshire, *25 Years of Acquisitions*, January 8-February 12, 1984. Brochure with text by Robert M. Doty

The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, *Intermedia: Between Painting and Sculpture*, January 14-May 6, 1984. Brochure

Franklin Furnace Archives Inc., New York, *Mail Art Then and Now*, January 18-March 10, 1984

Alex Rosenberg Gallery, Transworld Art, New York, *Techniques in Printmaking*, February 3-27, 1984

National Gallery of Art, Washington, D.C., *The Folding Image*, March 4-September 3, 1984. Catalogue with text by Michael Komanecky and Virginia Fabbri Butera

Jan Geniesse, "Resplendent Show of Artists' Folding Screens," *The New York Times*, March 8, 1984, p. C10

Nina Freudenheim Gallery, Buffalo, *Drawings: New Dimensions*, March 17-April 11, 1984

Owensboro Museum of Fine Arts, Kentucky, *Kentucky Expatriates: Natives and Notable Visitors, The Early 1800s to the Present*, April 29-June 24, 1984

Ann Whittinghill, "Exhibit Focuses on History of Kentucky Art," *Messenger-Inquirer*, April 27, 1984, pp. 1D-2D

Diane Heilenman, "Kentucky Expatriates: Natives and Notable Visitors," *The Courier-Journal*, April 29, 1984, pp. 1, 16

Washburn Gallery, Inc., New York (at Greene Street), *Artists of the Gallery*, September 11-October 27, 1984

Stephen Westfall, "Jack Youngerman at Washburn," *Art in America*, vol. 72, November 1984, p. 157

Washburn Gallery, Inc., New York (at Greene Street), *Action/Precision: The 1950s*, January 15-February 23, 1985

Louis K. Meisel Gallery, New York, *Abstract Painting Redefined*, February 16-March 30, 1985. Catalogue with text by Carter Ratcliff

Grace Glueck, "Art: Abstract Painters Regain Old Charisma," *The New York Times*, March 8, 1985, section 3, p. 24

The Equitable Life Assurance Society of the United States and The Mendik Company, New York, *Exuberant Abstraction*, March 11-May 30, 1985. Catalogue with text by Peter Frank

The Gallery of Applied Arts, New York, *Hidden Angles: Contemporary Folding Screens*, May 2-June 15, 1985

Solomon R. Guggenheim Museum, New York, *Transformations in Sculpture: Four Decades of American and European Art*, November 22, 1985-February 16, 1986. Catalogue with text by Diane Waldman

ON THE ARTIST

"New Talent in the U.S.A. 1959; Painting," *Art in America*, vol. 47, Spring 1959, pp. 46-47

Stephen Birmingham, "Young Men of Manhattan," *Holiday*, March 1961

Michael Benedikt, "Youngerman: Liberty in Limits," *Art News*, vol. 64, September 1965, pp. 43-45, 54-55

Barbara Rose, "An Interview with Jack Youngerman," *Artforum*, vol. 4, January 1966, pp. 27-31

Patricia Boyd Wilson, "The Home Forum," *The Christian Science Monitor*, March 8, 1967

"Drawings," *Harper's*, October 1968

Kenneth Baker, *The Christian Science Monitor*, March 15, 1969, p. 8

Barbara Rose, "Getting It Physical," *Vogue*, February 1971, p. 143

Colette Roberts, "Jack Youngerman," *Archives of American Art Journal*, vol. 12, 1972, pp. 3-10; reprinted as "Jack Youngerman Talks with Colette Roberts," *Archives of American Art Journal*, vol. 17, 1977, pp. 10-15

Roger Bordier, "Youngerman or Dialogue with Forms," *Cimaise: Art et Architecture Actuels*, May-July 1973

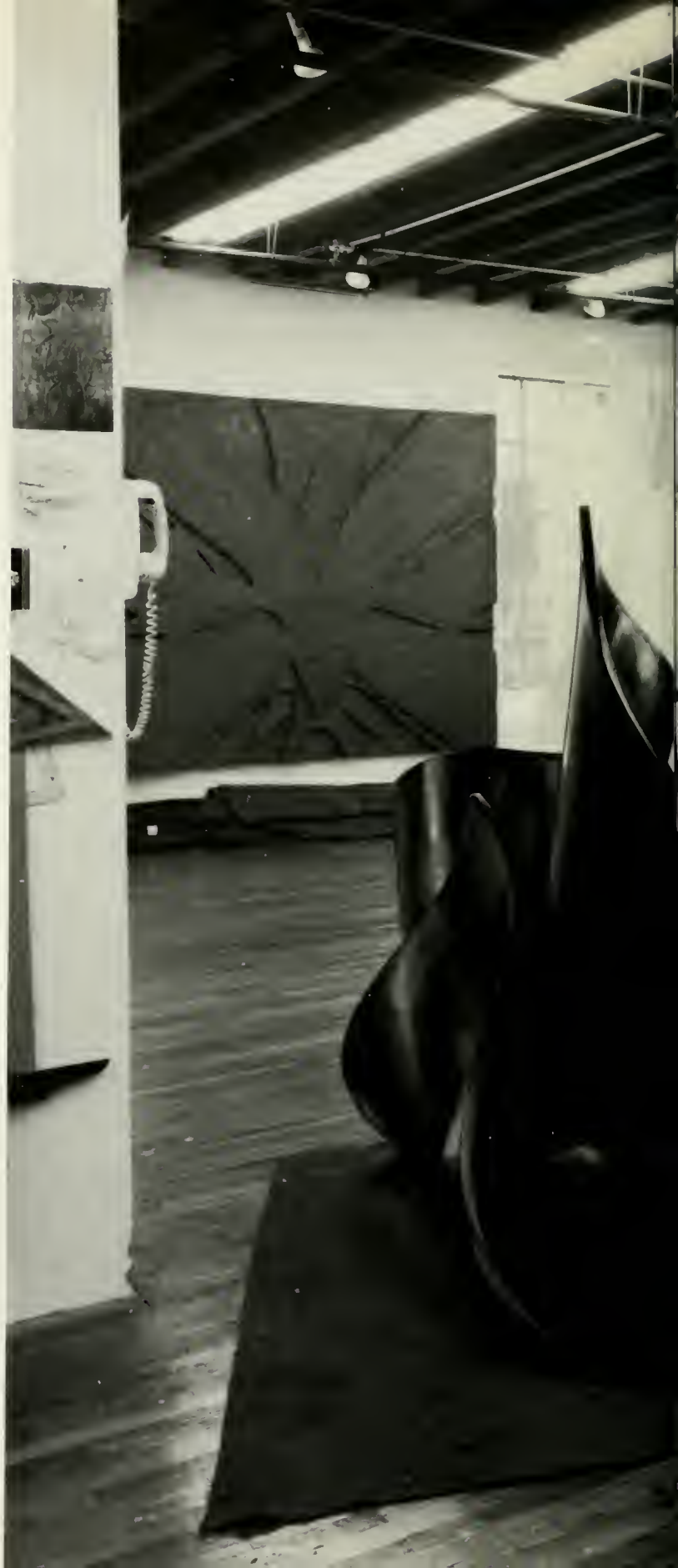
Denise Bratton, "An Interview with Jack Youngerman: The New Sculpture," *Arts Magazine*, vol. 50, December 1975, pp. 90-91

BY THE ARTIST

"Portrait: Jack Youngerman," *Art in America*, vol. 56, September-October 1968, pp. 52-55

"Statement," *Art Now: New York*, vol. 2, 1970, n.p.

New York studio, 1985





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